

Fabrication 6: Pretext ensemble

Flute doubling Piccolo and Alto Flute
B \flat Clarinet doubling Bass clarinet

Trumpet in C doubling Trumpet in D

Piano

Percussion

chimes, chinese cymbal, cowbell (mounted)
glockenspiel, hi-hat, maracas, snare drum
suspended cymbal, tam-tam, 3 tom-toms
triangle (mounted)

Violin

Violoncello

written for the Ludovico Ensemble

Fabrication 6: Pretext

ANDY VORES

(2011)

♩ = 104c. *peppy*

(Sprechstimme **Tony Blackburn introduces BBC Radio One's first day of broadcasting**)

(and good morn - ing, ev - ery - one, and wel - come to the ex - ci - ting new sound of Ra - dio One)

Violin *f* heel of the bow

♩ = 72c. (← ♩ = ♩ →) This and all the other solo percussion passages reference 'pop' not 'rock'; they should be crisp, tight, and bouncy not dramatic, sprawling, and virtuosic; percussion breaks, not 'drum solos'

2 CH. CYM.
HI-HAT Cym.

Pc. *mp pp* *poco* *pp sub.* *mp pp* *poco*

6 CH. CYM.
SUSP. CYM.
HI-HAT Cym.
HI-HAT Pedal *always very tightly closed*

Pc. *mp* *mf* *mp* *f* *pp* *f*

dome *cymbal*

f *p* *mp* *f* *mp* *pp* *mp* *mf*

10 CH. CYM.
SUSP. CYM.
HI-HAT Cym.

Pc. *p sub.* *f* *molto* *p*

17 CH. CYM.
SUSP. CYM.
HI-HAT Cym.
HI-HAT Pedal

Pc. *p* *f* *f* *p* *f* *ff*

5:4

21 CH. CYM.
SUSP. CYM.
HI-HAT Cym.
HI-HAT Pedal

Pc. *7:4* *3*

First Song: after I FEEL FREE by Cream

♩ = 144c. loose

25

A.Fl. *mp* *p*

Pc. SUSP. CYM. *mp* MRCAS. *pp*

Vc. pizz. *mp*

33

A.Fl. *mp* *mf* *dreamily*

Cl. *p* *poco* *poco* *p* *poco*

Pc. MRCAS.

Vn. *mp* *mf* *dreamily port.*

Vc. *p* *arco con sord.* *mp*

39

A.Fl. *p* *mp* *gl.* *breathy* *mf* *... to nat.*

Cl. *p* *poco* *p* *poco* *mfpp* *mfpp* *mf* *p*

Pc. MRCAS.

Vn. *p* *pp* *mfpp*

Vc. *p* *mp* *pp*

45

A.Fl. *mf p* *dreamily* *p* *mp*

Cl. *mf sub.* *p* *poco* *p*

Pc. MRCAS. *dreamily* *mf* *poco* *mp* *p*

Vn. *mf* *poco* *mp* *p*

Vc. *poco* *p* *p*

51

A.Fl. *p*

Cl. *pp* *p* *mf* *ppp* *p*

Pc. MRCAS.

Vn. *pp* *p* *sul tasto*

Vc. *p*

58

A.Fl. *mp* *mf* *mp* *mf* *take Flute*

Cl. *mp* *poco* *mp* *poco*

Pno. *poco mf sempre* *3:2* *3* *3* *3*

Red. sempre

CHIMES MRCAS. leather beater

Pc. *p* *p* *5* *5* *5* *5*

Vn. *mp* *mp* *mf* *mp*

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62

Fl. *mp* *mf* *mp sub.* *mf* *mf* *pp*

Cl. *mp* *mf* *fp* *mf* *mp*

Pno. (Sop.)

Pno. (Red.)

CHIMES MRCAS.

Pc. 5 5 5 5

Vn. *mp* *mf* *poco* *mf* *pp* senza sord.

Vc. *mf* *mp*

67

Fl. *mf* *p* *pp* *mp* *poco mf* *pp*

Cl. *mf* *p* *mf* *mp*

Pno. (Sop.)

Pno. (Red.)

CHIMES MRCAS.

Pc. *pp* *mf* *dim.*

Vn. *mf* *p* *pp* *poco mf* *pp*

Vc. *poco* *p* *mf* *mp*

71

Fl.

Cl.

Pno.

Pc.

Vn.

Vc.

pp

mf > *mp*

pp

mf > *mp*

pp

mf > *pp*

(See)

(See.)

CHIMES
MRCAS.

pp

pp

pp

mf > *mp*

pp

mp

5

3

3:2

3:2

3:2

3:2

5

5

5

5

5

5

3

♩ = 104c.

76

Cl.

Pno.

Vn.

Vc.

take **Bass Clarinet**

(See)

(See.)

(Sprechstimme)

(That was Cream and I Feel Free', and now on won - der - ful

f heel of the bow

pp

3

3

CHIMES

Pc.

Vn.

hard beaters

Ra - di - o One here's The Herd with 'From The Un - der-world')

mf

p

pp

3

3

4/4

6/8

Second Song: after FROM THE UNDERWORLD by The Herd

(♩ = ♩) (♩ = 104c. / ♩ = 208c.) driven

The musical score is divided into three systems, each starting with a measure number (82, 86, 88). The instruments are Flute (Fl.), Bass Clarinet (B.Cl.), Piano (Pno.), Chimes (Pc.), Violin (Vn.), and Viola (Vc.).

- System 1 (measures 82-85):** Flute has a melodic line with triplets and a 5:3 ratio. Bass Clarinet and Violin play a similar melodic line. Chimes and Piano provide accompaniment. Dynamics range from *p* to *mf*. A *port.* marking is present.
- System 2 (measures 86-87):** Flute continues with triplets and 5:3 ratios. Bass Clarinet and Violin play sustained notes. Chimes and Piano play rhythmic patterns. Dynamics are *mf*.
- System 3 (measures 88-91):** Flute continues with triplets and 5:3 ratios. Bass Clarinet and Violin play sustained notes. Chimes and Piano play rhythmic patterns. Dynamics are *mf*. A *port.* marking is present.

Additional markings include *crisp* for the Flute in measure 84, *knitting needles* for the Chimes in measure 84, and *sul G (through m.104)* for the Violin in measure 82. The score includes various time signatures such as 6/8, 3/4, and 3/8.

91

Fl. *f* 5:3

B.Cl. *f*

Tpt. *ff*

Pno. *mp* *f* *mp* *f* *mp*

Pc. CHIMES *f* hard beaters *mp* *mf*

Vn. *f* sul pont. *fp* *fp* *fp* to

Vc. *f*

94

Fl. *f* 3

B.Cl. *ff*

Tpt. 3

Pno. *f* *mp* *ff* 3 3

Pc. CHIMES *mp* *f* *mp* *f* 3 3

Vn. crush tone *fp* nat. senza vib. *sfp* con vib. *ff*

Vc. *ff*

Fabrication 6

Musical score for measures 1-99. The score is divided into two systems. The first system contains staves for Flute (Fl.), Bass Clarinet (B.Cl.), Trumpet (Tpt.), Piano (Pno.), Chimes (Pc.), Violin (Vn.), and Violoncello (Vc.). The second system contains staves for Flute (Fl.), Bass Clarinet (B.Cl.), Trumpet (Tpt.), Piano (Pno.), Chimes (Pc.), Violin (Vn.), and Violoncello (Vc.). The music features various dynamics including *ff*, *f*, *mf*, *f*, *pp*, *p*, *mp*, and *con sord.*. It includes complex rhythmic patterns such as triplets and 5:3 ratios. The time signature changes from 6/4 to 3/4 and then to 5/4.

Musical score for measures 100-103. The score is divided into two systems. The first system contains staves for Flute (Fl.), Bass Clarinet (B.Cl.), Trumpet (Tpt.), Piano (Pno.), Chimes (Pc.), Violin (Vn.), and Violoncello (Vc.). The second system contains staves for Flute (Fl.), Bass Clarinet (B.Cl.), Trumpet (Tpt.), Piano (Pno.), Chimes (Pc.), Violin (Vn.), and Violoncello (Vc.). The music features various dynamics including *mp*, *ff*, *p*, *ff*, *poco*, *mp*, *p*, *mf*, *p*, *ff*, and *ff*. It includes complex rhythmic patterns such as triplets and 5:3 ratios. The time signature changes from 5/4 to 3/4+5/8, then to 4/4, and finally to 2/4. A section labeled "take Piccolo" begins in measure 102.

103

B.Cl. *f* *mp* *p*

Tpt. *f* *mf* *p*

Pno. *f* *mp* *p*

CHIMES

Pc. *mf*

Vn. *f* *mp* *p*

Vc. *f* *mp* *p*

take Clarinet

B.Cl. *mf* *pp*

Tpt. *mf* *pp*

Pno. *mf* *pp*

CHIMES

Pc. *p* SUSP. CYM. CHIMES SUSP. CYM.

Vn. *mf* *pp*

Vc. *mf* *pp*

Third Song: after HAPPY JACK by The Who

as close as possible to ♩ = 160c. *skittish, unstable*

113 *con forza*
Picc. *f sempre*
Cl. *ff marcato* 3:2 3:2 3:2
Pno. *f ff* 8va
Pc. *mf* 3:2
Vc. *ff marcato* 3:2 3:2 3:2

121
Picc. 3 3 3 3
Cl. 3:2 3:2 3:2 3:2 3:2 3:2
Pno. *loco* 8va *loco*
Pc. *f mf* 3:2
Vc. 3:2 3:2 3:2 3:2 3:2 *f mfsub.*

129

Picc. *f* *ff* *mf sub.*

Cl. *f* *ff* *mf sub.*

Pno. *ff* *f*

Pc. WBLK. CENC. *ff* *mp sub.*

Vc. *f* *ff* *mf sub.*

137

Picc. *mf sub.* *f*

Cl. *f* *mp sub.*

Pno. *mf sub.* *f*

Pc. WBLK. CENC. *f* WBLK. HI-HAT *mf*

Vc. *f* *mp sub.*

144

Picc. *f*

Cl. *f*

Pno. *f*

Pc. CENC. *f* *p* *ff*

Vn.

Vc. *f*

loco

151

Picc.

Cl.

Pno.

Vn.

158

Picc.

Pno.

Pc. SUSP. CYM. *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Vc.

179

Cl.

Pno.

Vc.

185

Cl.

Pno.

Vc.

191

Cl.

Pno.

Pc. SUSP. CYM.

Vc.

mp

mp

ff

mp < *f*

mp < *f*

mp < *f*

mp < *f*

pp

arco

mp

198

Picc. *f*

Cl. *ff* *f*

Pno. *f*

Pc. SUSP. CYM. *mf* *p* *mp* *p* *mp* *p* *mp*

Vc. *ff*

204

Picc. *mf sub.*

Cl. *mp sub.*

Pno. *mf sub.*

Pc. SUSP. CYM. *p* *pp* *f* *f* *mf*

Vc. *f* *mp sub.*

WBLK. CENC.

211

Picc. *ff*

Cl. *mf* *ff*

Pno. *ff* *loco*

Pc. WBLK. CENC. *ff*

Vc. *mf* *ff*

219

Picc. *rall.* ♩ = 104c.

Cl. *f*

Pno. *p*

Pc. WBLK. CENC. SUSP. CYM. *p*

Vc.

(Sprechstimme)
(The Who with 'Happy Jack')

residual tone

Picc. *mf* *mp* *p*

Cl. here on Ra - dio One)

Picc. take Flute *ff*

$\text{♩} = 72c. (\leftarrow \text{♩} = \text{♩} \rightarrow)$

Pc. SN. DR. TOMS *ff*

Pc. SN. DR. TOMS 228

Pc. SN. DR. TOMS 232 *mf sub.*

Pc. SN. DR. TOMS 239 *f* *ff* 5:4

Pc. SN. DR. TOMS 244 7:4 3 4 3/4 4

Fourth Song: after FLOWERS IN THE RAIN by The Move

♩ = 120c. jaunty, but measured

248

Fl. *mf* 3 3 3 3 3 3 *p* 3 3 3

Tpt. *p* con sord. *poco*

Pno. *mf* 3 3 3 3 3 3 *p* 3 3 3

Vn. *f* pizz.

Vc. *f* pizz.

254

Fl. *f* *pp* dolce

Cl. *pp* dolce

Tpt. *p* *mf*

Pno. *f* *mp* loco

Vn. *pp* arco dolce

Vc. *pp* arco dolce

Detailed description: This page of a musical score, numbered 18, contains measures 248 to 254. The score is for a chamber ensemble consisting of Flute (Fl.), Trumpet (Tpt.), Piano (Pno.), Violin (Vn.), and Viola (Vc.). The music is in 4/4 time and features a complex, multi-measure rest system. The Flute part begins at measure 248 with a melody of eighth notes, marked *mf*, and includes triplets and a 3:2 ratio. The Trumpet part enters at measure 250 with a single note, marked *p*, and includes a *con sord.* instruction. The Piano part has a similar eighth-note melody as the Flute, marked *mf* and *p*. The Violin and Viola parts play a rhythmic pattern of eighth notes, marked *f*, with *pizz.* (pizzicato) instructions. The Flute and Clarinet parts re-enter at measure 254 with sustained notes, marked *pp* and *dolce*. The Trumpet part has a melodic line marked *p* and *mf*. The Piano part has a melodic line marked *f* and *mp*, with a *loco* instruction. The Violin and Viola parts have sustained notes marked *pp* and *arco dolce*. The score includes various dynamic markings, articulations, and performance instructions.

265 pizz. *p* *molto* *ff* *poco* *ff* *f* *mf*

Vn. *pizz.* *p* *molto* *ff* *poco* *ff* *f* *mf*

Vc. *pizz.* *p* *molto* *ff* *poco* *ff* *f* *mf*

270 *mp* *fsub.* *mp* *p*

Fl. *mp* *fsub.* *mp* *p*

Vn. *mp* *mfsub.* *molto* *p*

Vc. *mp* *mfsub.* *molto* *p*

275 *mf* *p sub.* *p* *mf*

Fl. *mf* *p sub.* *p* *mf*

Cl. *p*

Tpt. *senza sord.* *p*

Pno. *p* *mf*

Pc. CHIMES *soft beaters* *p*

Vn. *arco* *p*

Vc. *arco* *p*

280

Fl. *mf* *p* *mf* *pp*

Cl. *mf* *p sub.* *mf* *p* *mf* *pp*

Tpt. *mf* *p sub.* *mf* *p* *mf* *pp*

Pno. *f*

CHIMES

Pc. *mf*

Vn. *mf* *p sub.* *mf* *p sub.* *mf*

Vc. *p sub.* *mf* *p sub.* *mf*

285

Fl. *ff* *rough, agitated*

Cl. *ff* *rough, agitated* *sfz*

Vn. *ff* *rough, agitated*

291

Fl.

Cl. *sfz*

Vn.

297

Fl. Cl. Vn.

sfz

This system contains measures 297 to 302. It features three staves: Flute (Fl.), Clarinet (Cl.), and Violin (Vn.). The Flute and Clarinet parts consist of eighth-note patterns with various accidentals and slurs. The Violin part features a continuous triplet of eighth notes. A dynamic marking of *sfz* is present in the Clarinet staff.

303

Fl. Cl. Vn.

sfz *sfz*

This system contains measures 303 to 308. It features three staves: Flute (Fl.), Clarinet (Cl.), and Violin (Vn.). The Flute and Clarinet parts continue with eighth-note patterns. The Violin part continues with the triplet eighth-note pattern. Dynamic markings of *sfz* are present in both the Flute and Clarinet staves.

309

Fl. Cl. Vn.

sfz *sfz*

This system contains measures 309 to 314. It features three staves: Flute (Fl.), Clarinet (Cl.), and Violin (Vn.). The Flute and Clarinet parts continue with eighth-note patterns. The Violin part continues with the triplet eighth-note pattern. Dynamic markings of *sfz* are present in both the Flute and Clarinet staves.

315

Fl. Cl. Vn.

sfz *sfz*

This system contains measures 315 to 320. It features three staves: Flute (Fl.), Clarinet (Cl.), and Violin (Vn.). The Flute and Clarinet parts continue with eighth-note patterns. The Violin part continues with the triplet eighth-note pattern. Dynamic markings of *sfz* are present in both the Flute and Clarinet staves.

321

Fl.

Cl.

Tpt.

Pno.

Vn.

pp

pp

mf

take D Trumpet

f

mf

pizz.

327

Cl.

Pno.

Vn.

Vc.

mf

arco

mf

pizz.

331

Cl.

Pno.

Vc.

mfpp

poco

mfpp

334

Fl. *pp*

Cl. *mf* *pp*

Pno. *p*

Vn. *pp* *arco* *pizz.* *p*

Vc. *pp* *pizz.* *p*

344

Fl. *mp*

Cl. *mp*

Pno. *molto* *ff* *poco* *ff* *f* *mf* *mp*

Vn. *molto* *ff* *poco* *ff* *f* *mf* *mp*

Vc. *molto* *ff* *poco* *ff* *f* *mf* *mp*

349

Fl. *p*

Cl. *p*

Pno.

Vn. *mfsub.* *molto* *p*

Vc. *mfsub.* *molto* *p*

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354

Fl. *pp sub.* *mf* *p sub.*

Cl. *pp sub.* *mf* *p sub.*

Pno. *mf* *mp*

Pc. TAM-TAM *p* *mf* *p*

♩ = 104c. (← ♩ = ♩ →)

359

'Flow - ers in the Rain' from The Move and now The Kinks and 'Au - tumn Al - ma - nac'

Fl. *mf* *f*

Pno. *mp*

Pc. TAM-TAM *mp*

Fifth Song: after AUTUMN ALMANAC by The Kinks

♩ = 120c. urbane, unhurried

361

Fl. *pp*

Cl. *pp* *p* *mf* *mf*

Tpt. *pp* *pp*

Pno. *mf*

Vn. *p* *mf*

Vc. *p* *mf*

368

Cl. *mfp* *poco* *mfpp* *mf* *f* *mf* *f* *p*

Tpt. *mp*

Vn. *p*

Vc. *f* *mf*

374

Cl. *dolce* *f* *mf*

Pno. *p warm* *pp* *mp* *mf* *poco*

Vn. *mf*

Vc. *p warm* *pp* *f* *mf* *poco f*

380

Cl. *poco* *poco f* *mf* *mf* *f*

Pno. *poco* *mf*

Vn. *mfp* *f* *mf*

Vc. *pizz.* *poco f*

386

Cl. *p* *poco f*

Tpt. *p*

Pno. *f* *mf* *mp* *p* *f* *ff* *f* *mf*

Vn. *f* *mf* *mp* *mf* *p* *f* *mp*

Vc. *f* *mf* *mp* *p* *warm* *ff* *mp*

392

Cl. *mp* *mf* *f* *p* *poco f*

Tpt. *mp*

Pno. *f* *p* *f* *ff* *f* *mf*

Vn. *mf* *f* *p* *f*

Vc. *mf* *f* *pizz.* *arco* *p* *ff* *mp*

398

Cl. *mp* *mf* *ff* *p* *cresc.*

Tpt. *pp*

Pno. *ff* *poco f* *p* *cresc.*

Vn. *mp* *mf* *f* *ff*

Vc. *mf* *pizz.* *poco f* *arco* *p* *cresc.*

404

Fl. *f* *ff*

Cl. *ff* *p* *cresc.*

Tpt. *mf*

Pno. *ff* *p* *cresc.*

Vn. *pizz.* *arco* *mfp* *cresc.*

Vc. *ff* *p*

409

Cl. *f*

Pno. *ff* *f*

Vn. *f* *sfp* *f*

Vc. *ff* *pizz.* *nat.* **) molto vibrato (pizz.)*

413

Cl. *ff*

Pno.

Vn.

Vc.

418

Tpt. *p* *f*

Pno. *f*

Vn. *f*

Vc. *f* *arco*

424

Cl. *mp* *cresc.* *f* *mf sub.*

Pno. *mf sub.*

Vn. *mp sub.* *cresc.* *f* *mf sub.*

Vc. *mp* *cresc.* *f* *mf sub.*

429

Cl. *ff* *f* *mf p*

Pno. *poco f*

Vn. *ff* *p* *f* *poco f*

Vc. *pizz.* *poco f*

434

Cl. *f* *sf* *sf* *sf*

Pno. *sf*

Vn. *f* *sf*

Vc. *arco* *f* *sf* *sf*

♩ = 104c. (← ♩ = ♩ →)

The Kinks and 'Au - tumn Al - ma - nac' and now The Beat - les with 'Pen - ny Lane'

451

Cl. *mf* *f*

SN. DR. TOMS

Pc. *ff*

Vn. *mf* *f*

Sixth Song: after PENNY LANE by The Beatles

♩ = 112c. bright and crisp

452

Fl. *mp*

Cl. *mp* *mf*

Pno. *mp*

Vn. *mf*

Vc. *mf* pizz.

459

Fl. *pp*

Cl. *pp* 3:2

Pno. *pp*

Vn. *pp* 3:2

Vc. *mf* arco *mf* pizz. arco *pp*

467

Fl. *p*

Cl. *p* *mf*

D Tpt. *p*

Pno.

Vn. *p* *mf*

Vc. *pizz.* *arco* *mp* *pizz.* *mf*

Detailed description: This system contains measures 467 through 473. The Flute part has a melodic line with dynamics *p* and *mf*. The Clarinet part has a more active line with dynamics *p* and *mf*. The Double Trumpet part has a single note with dynamic *p*. The Piano part is mostly silent. The Violin part has a melodic line with dynamics *p* and *mf*. The Violoncello part has a bass line with dynamics *pizz.*, *arco*, *mp*, and *pizz.* *mf*. The time signature changes from 3/4 to 4/4, then 3/4, then 4/4, then 2/4, and finally 3/4.

474

Fl. *pp* *p*

Cl. *pp* *p*

D Tpt. *pp* *p* *pp*

Pno.

CHIMES

Pc. *mf*³ *hard beaters*

Vn. *pp* *p*

Vc. *arco* *mf* *pp*

Detailed description: This system contains measures 474 through 480. The Flute part has a melodic line with dynamics *pp* and *p*. The Clarinet part has a melodic line with dynamics *pp* and *p*. The Double Trumpet part has a melodic line with dynamics *pp*, *p*, and *pp*. The Piano part is mostly silent. The Chimes part has a single note with dynamic *mf*³ and the instruction *hard beaters*. The Violin part has a melodic line with dynamics *pp* and *p*. The Violoncello part has a bass line with dynamics *arco*, *mf*, and *pp*. The time signature changes from 3/4 to 4/4, then 3/4, then 4/4, then 3/4, then 4/4, and finally 3/4.

484

Fl. *mf* 3

Cl. *mf* *f*

D Tpt. *mf* *f*

Pno. *mf* 3

Vc. *mf* pizz. arco

488

Fl. 3

Cl. 3 *ff*

D Tpt. 3 take C Trumpet

Pno. (S^{no}) 3

Vc. pizz. arco pizz. arco

493

Cl. *p* *pp* *mf* *pp*

Fabrication 6

498 ♩ = 72c.

Fl.
Cl.
Pc.
SN. DR.
TOMS
CH. CYM.
SUSP. CYM.
HI-HAT Cym.
HI-HAT Pedal

502

Fl.
Cl.
Tpt.
Pc.
SN. DR.
TOMS
CH. CYM.
SUSP. CYM.
HI-HAT Cym.
HI-HAT Pedal

506 *) sing pitch while playing

Fl.
Cl.
Tpt.
Pc.
SN. DR.
TOMS
CH. CYM.
SUSP. CYM.
HI-HAT Cym.
HI-HAT Pedal

514

Fl.

Cl.

Tpt.

SN. DR. TOMS

Pc.

CH. CYM.
SUSP. CYM.
HI-HAT Cym.
HI-HAT Pedal

5:4

7:4

5:4

7:4

518

Fl.

Cl.

Tpt.

SN. DR. TOMS

Pc.

CH. CYM.
SUSP. CYM.
HI-HAT Cym.
HI-HAT Pedal

Vn.

take Alto Flute

take Bass Clarinet

$\text{♩} = 120c.$

senza vib.

fp

(Sprechstimme)

(next on won-der-ful Ra-di-o One it's 'Pa-per Sun' from Traf-fic)

Tpt.

mf

to sul pont.

Vn.

Seventh Song: after PAPER SUN by Traffic

(♩ = 120c.) restrained

522

A.Fl. *p* *poco* *p*

Cl. *mfpp* *poco* *p*

Pno. *) pluck strings with fingernails *mp* *mp* *mp* *mf*

Pc. TOMS soft mallets *mp* CH. CYM. SUSP. CYM. bowed

Vn. nat. *p* to sul pont. *mf*

Vc. *mfpp* *poco*

532

A.Fl. *p*

Cl. *f* *mfpp*

Tpt. *p* *poco*

Pno. *mf* *mp*

Pc. CH. CYM. SUSP. CYM.

Vn. nat. *mfpp* *poco* *p*

Vc. sul pont. *p* *poco*

541

A.Fl. *mf*

Cl. *mf* *p*

Tpt. *f*

Pno. *mf* *legato*

Pc. CH. CYM. SUSP. CYM.

Vn. *p* *mf* *poco*

Vc. *p* *mf*

to sul pont.

548

Cl. *mf* *pp*

Tpt. *pp* *mf*

Pno.

Pc. CH. CYM. SUSP. CYM. (soft mallets) *mp* with soft stick *pp*

Vn. *pp* *mfpp* *nat.*

555

A.Fl. *pp* *poco*

Cl. *mf* *p*

Tpt. *p* senza sord.

Pno. *p* *mf* *p*

Pc. CH. CYM. SUSP. CYM. bowed

Vn. *mf* *p*

Vc. *pp* *poco* *p*

562

A.Fl. *pp* *mp* *mf*

Cl. *mp* *p* *mf* *pp*

Tpt. *poco* *p* *mp*

Pno. *mf*

Pc. CH. CYM. SUSP. CYM. *Red.* TOMS (soft mallets) *p*

Vn. *mf*

Vc. *pp* *mf* to sul pont.

*) sing a concert D while playing the concert A

♩ = 120c.

571 take **Bass Clarinet**

Cl. *(Sprechstimme)*
 ('Pa - per Sun' from Traf - fic, and now Pink Floyd with 'See Em - i ly Play')

Tpt. *mf* *gl.* *f*

Pno. *mf*
 *) strike low strings inside the piano with both hands, palms spread

Pc. TAM-TAM *mf*

Red. sempre

Eighth Song: after SEE EMILY PLAY by Pink Floyd

(♩ = 120c.) sturdy

572

A.Fl. *f*

B.Cl. *f* *gl.*

Pno. *f* *mf* *mp* *ff* *mf*
 (*Red.*)

Pc. TAM-TAM *mp* *mf* *p* *mf*

Vn. *con vib.* *f* *mf*

Vc. *nat. con vib.* *f* *gl.*

578

A.Fl.

B.Cl.

Pno.

(Red.)

TAM-TAM

Pc.

Vn.

Vc.

gl.

mp

f

mf

p

mf

p

mf

gl.

mf

gl.

mf

♩ = 180c. *manic*

583

Pno.

(Red.)

TAM-TAM

Pc.

Vn.

Vc.

tr

ff

6

gl.

mp

f

gl.

mp

f

587

Pno.

TAM-TAM
f
 *) scrape edge with triangle stick

GLOCK.
f

Vn.
ff

590

Pno.

GLOCK.

Vn.
ff

Vc.
ff

593

GLOCK.

10"

Vn.

Vc.

Ninth Song: after ITCHYCOO PARK by The Small Faces

♩ = 96c. watery, mysterious, a little held back

596

A.Fl. *p* smooth, light

B.Cl. *p* smooth, light

Pno. *p* smooth, light

Vc. *p* *poco* *p*

*) accidental hold through the measure but apply only to the hand in which they appear: i.e right-hand and left-hand accidentals are entirely independent of each other

600

A.Fl. *p* *mp*

B.Cl. *p* *mp*

Pno. *pp* *p* *mp*

Vn. *poco mf* *p* *mp*

Vc. *poco mf* *p* *mp*

604

A.Fl. *mp* *p*

B.Cl. *mp* *p*

Pno. *p* *mp* *mp*

Vn. *poco mf* *p* *mp*

Vc. *poco mf* *p*

608

A.Fl. *mf* *mp*

B.Cl. *mf* *mp*

Pno. *f* *mp sub.* *f* *mp sub.*

Vn. *pizz.* *mp*

Vc. *poco mf*

613

A.Fl. *pp* *mp* *dim.*

B.Cl. *p* *mp* *dim.*

Pno. *poco mf* *mp* *poco mf*

Vn.

Vc. *p* *poco mf*

617

A.Fl. *ppp*

B.Cl. *ppp*

Pno. *poco mf*

Vn.

Vc. *poco mf*

621

A.Fl. *mf* *p* *mp* *mp* *mf* *ft. *)*

B.Cl. *mp* *mp* *mf* *ft. *)*

Pno. *mp clear* *mp* *mf*

Vn. *sul pont. punta d'arco*

Vc. *ppp* *mfppp*

*) quarter-tone pitch bend

625

A.Fl. *p* *mf* *p* *mp* *mp* *mf* *ft.*

B.Cl. *p* *mp* *mf* *ft.*

Pno. *mp sub.* *mp* *mf*

Pc. *SUSP. CYM. TOMS* *soft beaters* *mp* *mf*

Vn. *arco sul pont. punta d'arco* *ppp* *mfppp*

Vc. *ppp* *mfppp*

629

A.Fl. *mf* *f* *p* nat. 5:6

B.Cl. *mf* *f* *p* nat. 3

Pno. *ff* *p sub.* con *ced.*

Pc. SUSP. CYM. TOMS *p* *mf*

Vn. *mf* *ff*

Vc. *mf* *ff* nat. 3:2 3:2 3:2 3:2

633

A.Fl. *poco mf* *p sub.* *mp* *pp sub.* 5:6

B.Cl. *poco mf* *p sub.* *mp* *pp sub.* 3

Pno. *poco mf* *mp* *pp* *p* 5

Vn. *poco mf* *p* *mp* nat.

Vc. *poco mf* *p* *mp*

637

A.Fl. *poco mf* *pp sub.* *mf*

B.Cl. *poco mf* *pp sub.* *mf*

Pno. *poco mf* *mp* *mf* *p*

Vn. *poco mf* *p* *mp*

Vc. *poco mf* *p* *mp*

642

A.Fl. *mp* *p*

B.Cl. *mp* *p*

Pno. *mf sub.* *p*

Pc. SUSP. CYM. *pp* *p*

Vc. *poco mf* *p* *poco mf* *p* *pp*

647

A.Fl.

B.Cl.

Pno.

Vc.

mf *pp*

mf *pp*

f

mp *pp* *mp* *pp* *mp*

655

A.Fl.

B.Cl.

Pno.

Pc.

Vn.

Vc.

f *f*

mp *f*

p *mf*

f

mp *f*

659

A.Fl. *mf*

B.Cl. *mf*

Pno. *mf*

Pc. SUSP. CYM. *mp*

Vn. *mf*

Vc. *mf*

663

A.Fl. *mp* *dim. molto al fine*

B.Cl. *mp* *dim. molto al fine*

Pno. *mp* *dim. molto al fine*

Vn. *dim. molto al fine*

Vc. *mp* *dim. molto al fine*

667

A.Fl. *(dim.)*

B.Cl. *(dim.)*

Pno. *(dim.)*

Pc. TAM-TAM *p*

Vn. *(dim.)*

Vc. *(dim.)*

670

A.Fl. *pppp*

B.Cl. *pppp*

Pno. *pppp*

Pc. SUSP. CYM. *pp*

Vn. *pppp*

Vc. *pppp*

(♩ = 96c.)

(Sprechstimme)

(Itch - y - coo Park' by The Small Fa - ces)

673 **10"**

Vn. *mp*

Vc. *mp*

♩ = 72c.

675

A.Fl. *f*

B.Cl. *f*

Tpt. *f*

Pc. *p* *mp* *mf*

Vn. *col legno battuto*

Vc. *col legno battuto*

*) air sound: no pitch

679

A.Fl.

B.Cl. **) slaptongue (any low pitch)*

Tpt.

Pc. *GLOCK.*

Vn. *snap pizz.*

Vc. *snap pizz.* *col legno battuto*

682

A.Fl.

B.Cl.

Tpt.

GLOCK.

Pc.

Vn. col legno battuto

Vc.

688

A.Fl.

B.Cl.

Tpt.

GLOCK.

Pc.

Vn.

Vc.

693

A.Fl.

B.Cl.

Tpt.

697 $\text{♩} = 96c.$

A.Fl. take **Piccolo**

B.Cl. take **Clarinet**

Tpt. take **D Trumpet**

Vn. (Sprechstimme)
(And next 'We Love You' by The Roll - ing Stones here on Ra - dio One)

Vc. (Sprechstimme)
(And next 'We Love You' by The Roll - ing Stones here on Ra - dio One)

Tenth Song: after WE LOVE YOU by The Rolling Stones

$\text{♩} = 88c.$ hard, driving

699 senza vib.

Picc. *f*

Cl. *f*

Pno. *f*

705

Picc. *f*

Cl. *f*

Pno. *f*

Pc. SUSP. CYM. HI-HAT nylon tipped stick; hit on dome with tip of drumstick

on rim (tip of drumstick) *mf*

on dome *mp*

709

Picc. *mf* *p*

Cl. *mf* *p*

Pno.

SUSP. CYM.
HI-HAT on rim *mf*

713

Picc.

Cl.

Pno.

SUSP. CYM.
HI-HAT on dome *mp*

716

Picc. *f*

Cl. *f*

Pno.

SUSP. CYM.
HI-HAT (still on dome) *mf*

SUSP. CYM.
TOMS on rim *f*

6

719 take Flute

Picc. *p*

Cl. *p*

D Tpt. *p*

Pno.

Pc. SUSP. CYM. TOMS *mf* 3:2 6 3:2 6 3:2

Vn. *p* senza vib. *f*

Vc. *p* senza vib. *f*

725

Fl. *mf*

Cl. *mf*

D Tpt. *mf*

Pno.

Pc. TOMS 6

Vn. *p*

Vc. *p*

731

Fl. *p*

Cl. *p*

D Tpt. *p*

Pno. *mf*

Pc. SUSP. CYM. TOMS *mp p*

Vn. *f p*

Vc. *f p*

736

Fl. *fp*

Cl. *fp*

D Tpt. *fp*

Pc. TOMS *mf mp*

Vn. *mf mp*

Vc. *mf mp*

742

Fl. *mf*

Cl. *mf*

D Tpt. *mf*

Pno. *mf* *f*

Vn. *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

746

Fl. *cresc.*

Cl. *cresc.*

D Tpt. *cresc.*

Pno. *f*

Pc. TOMS *f*

Vn. *cresc.*

Vc. *cresc.*

748

Fl. vib. nat. *f*

Cl. vib. nat. *f*

D Tpt. vib. nat. *f*

Pno. *cresc.*

Pc. CH. CYM. SUSP. CYM. *mp* to con vib. *f*

Vn. to con vib. *f*

Vc. *f*

750

Fl.

Cl.

D Tpt.

Pno.

Pc. CH. CYM. SUSP. CYM. *cresc.* to molto vib.

Vn. to molto vib.

Vc.

752

Fl. *ff*

Cl. *ff*

D Tpt. *ff*

Pno. *ff* *cresc.*

Pc. CH. CYM. SUSP. CYM. *f*

Vn. *ff*

Vc. *ff*

754

Fl. *ffff*

Cl. *ffff*

D Tpt. *ffff*

Pno. *ffff*

Pc. CH. CYM. SUSP. CYM. *cresc.*

Vn. *ffff*

Vc. *ffff*

Fabrication 6

756

Fl.

Cl.

D Tpt.

Pno.

CH. CYM.
SUSP. CYM.

Pc.

Vn.

Vc.

758

Fl.

Cl.

D Tpt.

Pno.

CH. CYM.
SUSP. CYM.

Pc.

Vn.

Vc.

ffff